

*Catalogue of an Exhibition of
Etchings by*

"The Men of 1830"



*With an Introduction
by Frederick Heppel*



*Frederick Heppel & Company
4 East Thirty-ninth Street
New York*

December 7, 1909 to January 8, 1910

*Catalogue of an Exhibition of
Etchings by*

"The Men of 1830"

J. B. C. Corot

Th. Rousseau

Charles Jacque

J.-F. Millet

C. F. Daubigny

Paul Huet

Ad. Appian

Lalanne, etc.

Frederick Keppel & Company

4 East Thirty-ninth Street


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NE 1410

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Keppel

NWhistler's famous "Ten o'clock Lecture" (delivered at that hour — not a. m. but p. m.) he uttered the following pronouncement:

Listen! There never was an artistic period.
There never was an art-loving nation.

These are striking sentiments — but are they true? What could Whistler have answered if confronted with the collected names of the group of dramatists and poets of the time of Queen Elizabeth — three centuries ago? or of the Italian epoch when such supreme artists as Michelangelo, Leonardo da Vinci and Raphael were simultaneously creating great masterpieces? or what could he have said of the more recent date when such masters as Tennyson, Browning and Victor Hugo were simultaneously producing memorable poetry?

Whistler "to the contrary notwithstanding," — there certainly *was* "an artistic period," and a very clearly defined one, in the notable movement among French painters and painter-etchers who have come to be known as "The Men of 1830." Of course, the paintings or etchings of these men were not all produced in that particular year; but "there or thereabouts," and while these artists did not imitate one another, yet there is a certain similarity in their works, and this is because they all had the same dominating principle in mind, namely, the discarding of conventional usages which had imposed themselves on artists, and the return to the honest study of nature as they saw it with their own eyes.

One remarkable circumstance connected with these etchings is their strong family likeness to the paintings done by the same hand. Even the color scheme characteristic of one or another painter is easily recognized in his simpler etching in plain black-and-white.

Most of "The Men of 1830," but not all of them, made landscape their specialty. Their paintings are almost universally known and admired. Their names do not need to be repeated here; our present interest is confined to the original etchings and lithographs of these painters, whose names and characteristics are treated of in the catalogue which follows.

FREDERICK KEPPEL.

December 7, 1909.

CATALOGUE

COROT, JEAN BAPTISTE CAMILLE.

Born in Paris, July 20, 1796; died there February 23, 1875. In 1826 he went to Italy, and in studying nature as he continued to do on returning to France, in Provence, Normandy and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with a highly poetical and tender feeling, he has been called, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, "the Theocritus of landscape painting."

"As Corot was a very celebrated artist, somebody persuaded him to etch, and the consequence was that he sketched on the copper as if he had been making a *pochade* with the brush. Now, in oil painting, this kind of sketching is of use, because it gives tone and colour, though at the sacrifice of form, but in etching such work could never have much value unless all the tones were of the most wonderfully delicate truth, which they are not likely ever to be. Corot is not ignorant of form, but he abandoned the study of it many years ago in order to direct his attention exclusively to a certain kind of effect. . . . And yet, in spite of these defects, the few etchings of Corot have one merit and charm — they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets. Corot may not be a great poet as Turner was, but he is a true one. He feels the mystery of nature; he feels the delightfulness of cool, grey mornings and dewy evenings; he feels the palpitating life of gleaming river-shores and the trembling of the light branches wherein the fitful breezes play. He has an intense sense of the glimmering indecision and mystery of natural appearances, and he does not, as it seems to us, draw and paint with precision simply because his attention does not fix itself on that which is precise."

P. G. Hamerton,
Etching and Etchers, pp. 223, 224.

ETCHINGS

NOTE.—The following nine etchings comprise all of Corot's published plates.

1 *Souvenir de Toscane.* (Beraldi No. 1)

Signed, in the plate, at the bottom to the left, C. C.
Etched about 1845. Proof before all letters.

"*Rare.*"—Henri Beraldi.

2 *Bateau sous les saules : Effet du Matin.* (Beraldi No. 2)

Signed, in the plate, at the bottom to the left *Corot*.
Etched about 1857.

Proof on Japan paper. The plate enriched with dry-point work.

"*La planche très vigoureuse d'effet. Rare.*"

Henri Beraldi.

3 *L'Étang de Ville-d'Avray. Effet du Soir.*

(Beraldi No. 3)

Signed, in the plate, at the top to the right.
Etched about 1861.

Proof on Japan paper.

"*Une trentaine d'épreuves de choix, tirées par M. Jules Michelin, qui avait fait mordre la planche.*"

Henri Beraldi.

4 *The Same.*

Proof on Holland paper.

5 *Un lac du Tyrol.*

(Beraldi No. 4)

Signed, in the plate, at the bottom to the left.
Etched about 1868.

Proof printed upon vellum, in ink of a grayish tone. Very beautiful in effect.

6 *The Same.*

Proof upon Japan paper.

7 *The Same.*

Proof upon green paper.

8 *Souvenir d'Italie.*

(Beraldi No. 5)

Etched about 1865.

Proof on India paper.

9 *Environs de Rome.*

(Beraldi No. 6)

Signed, in the plate, at the bottom to the left. Etched about 1866.

Proof printed in black ink on Holland paper.

10 The Same.

Proof printed in ink of a warmer tone, on thin Japan paper.

11 Paysage d'Italie.

(Beraldi No. 7)

Second state (of four states). Proof on Holland paper, with the names of Cadart and Luquet as publishers.

12 Campagne boisée.

(Beraldi No. 8)

Proof on plate paper.

13 Dans les Dunes: Souvenir du bois de La Haye.

(Beraldi No. 9)

Signed, in the plate, very faintly, to the right. Etched in 1869.

Proof on Holland paper.

The following lithographs were executed by Corot at Arras and Douai where he went to rest himself after having been in Paris throughout the siege. They were done in April-May, 1871. Fifty proofs only were printed.

14 Dormoir des Vaches.

(Original lithograph)

Signed at the bottom to the left.

Proof on India paper.

15 Au Moulin de Cuincy, près Douai. (Original lithograph)

Signed at the bottom to the left.

Proof on India paper.

ROUSSEAU, PIERRE ÉTIENNE THÉODORE.

Born in Paris, April 15, 1812. Died at Barbizon, near Fontainebleau, December 22, 1867.

With Corot, Daubigny, Dupré and Diaz, he founded the modern French school of landscape painting, of which he is one of the chief glories. Few, if any, have surpassed him in the rendering of atmospheric effects, in the ability to diffuse light and air throughout a landscape, and in the power of communicating to others the deep feelings excited by nature in a highly sensitive organization like his own. The Forest of Fontainebleau, where he spent many years of his life, supplied him with an inexhaustible mine of subjects, which he rendered with rare felicity. Four etchings only by Rousseau are known, and proofs of any of them are very rare.

16 Un site du Berry.

(Delteil No. 2)

The only state. Proof on Verger paper. This etching, executed in 1842, was never published, and is very rare.

17 *Chênes de Roche.*

(Delteil No. 4)

First state. Of the greatest rarity. Proof on Japanese paper; before all letters, and before both the signature and the date. In the handwriting of the artist it bears the following dedication to Philippe Burty: *Th. Rousseau à M. Burty, 24 Mai 1861.*

18 *The Same.*

Second state. With the name of the artist, and with the date *mai 1861*, but before all other letters. On India paper.

19 *The Same.*

Another impression of the second state. On Verger paper.

20 *The Same.*

Third state. With the name of Delâtre as printer and with the words *Gazette des Beaux-Arts*. On India paper.

JACQUE, CHARLES.

Born in Paris, May 23, 1813. Died May, 1894.

"Jacque was one of the earliest, if not the earliest, pioneer in the great nineteenth-century revival of painter-etching, and he did more than any other one man to bring it about. A famous painter, as well as the creator of nearly five hundred notable etchings, he was the comrade and friend of such great men as Millet, Troyon, Corot, Théodore Rousseau and Daubigny, and he outlived them all. His etched work embraces a period of more than sixty years."

Frederick Keppel,

"Personal Sketches of Some Famous Etchers."

"Of his quality as an etcher it is not easy to speak briefly. Some of his works are manly, others effeminate; some are imitative, others in a high degree interpretative. . . . The total result is that he certainly will be remembered as one of the master etchers of our time. He has etched more than four hundred plates, and out of these hundreds a selection might be made which, in its way, would bear a comparison with much of the most famous work of past centuries."

P. G. Hamerton,

Etching and Etchers, p. 190.

"Ce qui le distingue c'est la poésie pénétrante de ses paysages, c'est le charme intime de ses fermes, de ses cabarets, de ses paysanneries. Par là, il représente et il résume, dans ses petites estampes, toute notre école moderne de paysagistes et de peintres familiers. . . . Où il est charmant au possible c'est dans ses auberges, ses cours de fermes, ses

paysages ; on y respire la paix des champs, le bonheur du village, l'agréable et saine odeur des foins entassés. A les regarder, ces eaux-fortes ravissantes, on se rappelle aussitôt des vacances du collège passées à la campagne."

Charles Blanc,

Gazette des Beaux Arts, February 15, 1861.

- 21 Paysage : Effet de lumière. (Guiffrey No. 40)
Etched in 1844.
- 22 Champ de Blé. (Guiffrey No. 44)
- 23 Une Cour. (Guiffrey No. 75)
A "soft-ground" etching, done in 1845.
- 24 Paysage : Chaumière de Paysans. (Guiffrey No. 78)
- 25 Paysage : Maison de Paysans. (Guiffrey No. 80)
- 26 Paysage : Cour de Paysan. (Guiffrey No. 81)
- 27 Paysage et Animaux. (Guiffrey No. 82)
Early proof, before the diagonal lines in the sky, and before much additional work upon the hogs, the horse, etc. This impression is probably one of those printed by Jacque himself, to which M. Guiffrey refers—"avec un encrage particulier par M. Jacque lui-même."
- 28 The Same.
With much additional work upon the animals, etc., and with the diagonal lines in the sky.
- 29 Paysage : Chaumière. (Guiffrey No. 84)
- 30 Paysage : Troupeau de Porcs. (Guiffrey No. 85)
"Cette pièce, très connue sous le nom de *La Truifière*, est considérée comme le chef-d'œuvre de Jacque."
Gustave Bourcard,
A travers cinq siècles de gravures, p. 466.
- 31 Intérieur de Cour. (Guiffrey No. 90)
- 32 Paysage : Chariot attelé de Boeufs. (Guiffrey No. 103)
Etched in 1846.
- 33 Une Bourrasque : Paysage. (Guiffrey No. 110)
- 34 Saules : Paysage. (Guiffrey No. 113)
- 35 Paysage : Personnages. (Guiffrey No. 117)
- 36 Lisière de Bois. (Guiffrey No. 124)
- 37 Paysage : Troupeau de Vaches. (Guiffrey No. 146)
Etched in 1849.

- 38 Une Femme donnant à manger à des Porcs. (Guiffrey No. 150)
Etched in 1850.
- 39 Paysage : Hiver. (Guiffrey No. 151)
- 40 La Rue de Barbizon. (Guiffrey No. 152)
- 41 La Bergerie. (Guiffrey No. 161)
Etched in 1859. Signed artist's proof. There were printed of this superb plate 27 trial proofs and 102 proofs from the completed plate.
"Voici la pièce la plus incontestablement célèbre de tout l'œuvre, la seule qui atteignit ce qu'on peut appeler relativement un gros prix pour une estampe contemporaine." Gustave Bourcard.
- 42 Pastorale. (Guiffrey No. 180)
Published in 1864.
- 43 L'Arrivée au Champ. (Guiffrey No. 183)
- 44 L'Été. (Guiffrey No. 185)
- 45 Le Matin. (Guiffrey No. 186)
- 46 Paysage. (Guiffrey No. 188)
- 47 Les Petites Vachères. (Guiffrey No. 196)
- 48 Un Coin de Cour. (Guiffrey No. 197)
- 49 Le Matin du Premier Jour de l'An. (Guiffrey No. 202)
Published in 1865.
- 50 La Gardeuse de Dindons. (Guiffrey No. 211)
- 51 L'Orage. (Guiffrey Supplement No. 226)
Etched in 1866.
- 52 Troupeau à la lisière d'un bois. (Guiffrey Supplement No. 238)
- 53 Dans de Bois. (Guiffrey Supplement No. 239)
- 54 Intérieur de Bergerie (La Bergerie Béarnaise). (Guiffrey Supplement No. 246)
This superb etching won for M. Jacque the Medal of Honor at the Paris Exposition of 1889. One hundred impressions were printed, and the plate was then destroyed. Signed artist's proof.
"Suberbe pièce."—Beraldi.
- 55 Coq et Poules. (Undescribed by Guiffrey)
Etched as a "remarque" in the lower margin of his son, Frédéric Jacque's, masterly etching "Le Retour" of Charles Jacque's painting. Signed with the point *Ch. Jacque, 88*. Charles Jacque's last etching — *fifty-eight* years later than his first plate.

56 Paysage: Chaumières. (Guiffrey No. 237)

This dry-point was executed in 1844. It is rare, as but sixty proofs were printed.

57 La Nourrice. (Guiffrey No. 243)

This dry-point was made in 1843. It is rare, as but twenty-five proofs were printed.

58 Forge. (Guiffrey No. 256)

Of this beautiful dry-point, executed in 1848, there were printed but twenty proofs.

"*Charmante petite pièce.*"—Gustave Bourcard.

59 Fuite en Egypte. (Guiffrey No. 264)

This dry-point, executed in 1848, is very rare, as but twelve proofs were printed.

60 Hôtellerie. (Guiffrey No. 269)

This dry-point was executed in 1864.

"*Cette scène de nuit est fort remarquablement interprétée.*"
Gustave Bourcard.

61 L'Abreuvoir aux Moutons.

(Guiffrey Supplement No. 59)

Published in 1880.

62 Vaches à l'Abreuvoir. (Guiffrey Supplement No. 61)

Dated 1878.

63 La Vachère. (Guiffrey Supplement No. 66)

Published in 1880.

64 Entrée de Fôret.

Cliché verre. Etched on glass and printed like a photograph. Daubigny, Corot, Millet and Rousseau all made a few proofs by this process—invented by M. Cuvelier (père) of Arras. From the collection of Frédéric Masson.

MILLET, JEAN-FRANÇOIS.

Born in the little village of Gruchy, on the Norman coast, October 4, 1814. Died at Barbizon, January 20, 1875.

"A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself

to be — few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line 'tell,' and to use no more lines than are absolutely needed to tell exactly what he wants to say; to speak strongly, concisely, and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive — these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his — none have quite so much feeling. Others show more grace and delicacy of touch — none show more force or certainty, and none a more artistic 'economy of means.' "

Mrs. Schuyler Van Rensselaer,
Millet as an Etcher.

65 A Woman Churning. (Lebrun No. 11)

Proof in black ink on old Dutch paper.

66 The Same.

Proof in warm black ink on old Dutch paper.

67 Peasant with Wheelbarrow. (Lebrun No. 12)

Proof in black ink on Japanese paper.

68 The Same.

Proof in black ink on old Dutch paper.

69 The Gleaners. (Lebrun No. 13)

"One of the most perfect of all his pictures — more perfect than 'The Sower' on account of qualities of mere painting, of color and of the rendering of landscape, of which I shall speak later — is 'The Gleaners.' Here one figure is not enough to express the continuousness of the movement; the utmost simplification will not make you feel, as powerfully as he wishes you to feel it, the crawling progress, the bending together of back and thighs, the groping of worn fingers in the stubble. The line must be reinforced and reduplicated and a second figure, almost a facsimile of the first, is added. Even this is not enough. He adds a third figure, not gathering the ear, but about to do so, standing, but stooped forward and bounded by one great, almost uninterrupted curve from the peak of the cap over her eyes to the heel which half slips out of the sabot, and the thing is done. The whole day's work is resumed in that one moment. The task has endured for hours and will endure till sunset, with only an occasional break while the back is half-straightened — there is not time to straighten it wholly. It is the triumph of significant composition, as 'The Sower' is the triumph of significant draughtsmanship."

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

Proof in black ink on thin Japanese paper.

70 The Same.

Proof in warm brown ink on Japanese paper.

71 Two Men Digging.

(Lebrun No. 14)

"When an action is more complicated and difficult of expression, as is that, for instance, of digging, he takes it at the beginning and at the end, as in 'The Spaders,' and makes you understand everything between. One man is doubled over his spade, his whole weight brought to bear on the pressing foot which drives the blade into the ground. The other, with arms outstretched, gives the twisting motion which lets the loosened earth fall where it is to lie. Each of these positions is so thoroughly understood and so definitely expressed that all the other positions of the action are implied in them. You feel the recurrent rhythm of the movement and could almost count the falling of the clods."

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

Proof in warm black ink on ribbed paper.

72 The Same.

Proof in brown ink on Japanese paper.

73 The Watchers.

(Lebrun No. 15)

Proof on thick Chinese paper.

"This plate was overbitten so that in places the lines run together. Very few impressions were taken when Millet destroyed the plate, which was of zinc. Very rare. 1856."

Alfred Lebrun.

74 The Wool Carder.

(Lebrun No. 16.)

"Pure etching without retouch. This beautiful print narrowly escaped suppression. Millet considered it overbitten and did not wish to publish it. (By inadvertence he left the plate an entire night in the acid.)"

Alfred Lebrun.

"In looking at these etchings we hardly remember the delightful golden tones of the painted 'Gleaners,' the misty springtime atmosphere of the 'Going to Work,' or the rich and tender scheme of the 'Wool-Carder.' The essence of the painter's feeling is here, in these few strokes of black on white; and the essence of his feeling is more valuable than even the splendid glow of color by means of which he enhanced, on canvas, its effect. Had he not been possessed of a deep, genuine, and contagious sort of feeling—possessed of it above all other modern men—so simple a kind of expression as these etchings show would have had little to attract the observer. But had the expression been simple merely, and not wise as well, had its very simplicity not been the last word of artistic power, intelligence, and subtlety, it would never have conveyed so intense and clear a feeling as now it bids us read. Only a great artist could have felt as Millet did; only a great etcher could have expressed his feeling with the needle as he did."

Mrs. Schuyler Van Rennselaer, *Jean-François Millet*,
Painter-Etcher.

Proof in black ink on Japanese paper.

75 The Same.

In warm brown ink on Japanese paper.

76 Shepherdess Knitting.

(Lebrun No. 19)

"This beautiful plate was intended for publication by the Société des Aqua-fortistes (Cadart), but the publisher having asked Millet to withdraw the plate the artist ceased to be a member of the Société (1862)."

Alfred Lebrun.

Proof in black ink on Japanese paper.

77 The Same.

Proof in brown ink on Japanese paper.

78 Peasants Going to Work.

(Lebrun No. 20)

Proof in black ink on old Dutch paper.

79 The Same.

Proof in warm brown ink on Japanese paper.

80 The Sower (Original lithograph).

(Lebrun No. 23)

"This lithograph, executed in 1851, was done for L'Artiste, — but this journal never published it."

Alfred Lebrun.

"Take, for instance, the earliest of his masterpieces, the first great picture by which he marked his emancipation and his determination, henceforth, to produce art as he understood it without regard to the preferences of others. Many of his preliminary drawings and studies exist and we can trace, more or less clearly, the process by which the final result was arrived at. At first we have merely a peasant sowing grain; an everyday incident, truly enough observed, but nothing more. Gradually the background is cut down, the space restricted, the figure enlarged until it fills its frame as a metope of the Parthenon is filled. The gesture is ever enlarged and given more sweep and majesty, the silhouette is simplified and divested of all accidental or insignificant detail. A thousand previous observations are compared and resumed in one general and comprehensive formula, and the typical has been evolved from the actual. What generations of Greek sculptors did in their slow perfecting of certain fixed types he has done almost at once. We have no longer a man sowing, but *The Sower*, justifying the title he instinctively gave it by its air of permanence, of inevitability, or universality. All the significance which there is or ever has been for mankind in that primeval action of sowing the seed is crystallized into its necessary expression. The thing is done once for all, and need never — can never be done again. Has anyone else had this power since Michelangelo created his 'Adam'?"

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

Proof on thin Japanese paper.

81 Peasant Digging (Original wood-cut). (Lebrun No. 30)

Engraved in 1863 by J. F. Millet himself. The wood of the block around the digger is not removed. The figure is without background. Proof on Dutch paper. The lines of the figure and the border line around the block alone have been inked.

82 Les Escargots. A Study of Snails (Original painting).

"Les Escargots" and the words "peinture de mon père-Jean-François Millet," followed by the signature "Ch. Millet" (the artist's son), are written in crayon upon the back of the canvas.

DAUBIGNY, CHARLES FRANÇOIS.

Born in Paris, February 15, 1817. Died there, February 20, 1878.

"Thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns, and winters that greeted his painter's eye and poet's soul as he passed through the world.

"That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of 'states.' Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled.

"Daubigny lived from 1817 to 1878, and like a true artist reflected the spirit of his time. In passing over a list of his etched work, his career can be followed more closely than by the many unrecorded paintings scattered hither and thither through the world's collections. We find the sentiment of the romantic period in France suggested both by the titles and treatment of his earlier plates. Then come the results of those fruitful trips to the Morvan and the Dauphiné towards 1850, and later the subjects inspired by the banks of the rivers Oise and Seine, or by the coast-life at Villerville in Normandy, where Daubigny spent several summers. Trips to London and Holland also added their quota. Auvers and its Plain furnished him many subjects, and Valmondois nearby, among other *motifs*, that of his early etching *The Village Wedding*, and his

latest plate *Moonlight at Valmondois*. The vastness of the mountains and the wildness of the deep forest appealed to him less than the life of the fields, the rivers and the corners of orchards. In a letter written after his visit to Cauterets in the Pyrenees for the benefit of his health in 1872, he says, 'I was not able to work during the several excursions made in the neighborhood, where it was very beautiful. One is so surprised by these grand aspects that it would be necessary to remain a long time before finding the interpretation capable of rendering them. I am going to finish the season at Auvers. There is nothing like one's natural every-day surroundings in which to take pleasure. The pictures we then do, feel the effects of our home-life and the sweet sensations we experience in it.'"

Robert J. Wickenden.

83 *Les Petits Cavaliers*.

(Henriet No. 42)

A "soft-ground" etching. Early proof with four scratches in the lower margin of the plate. Very rare. Henriët, in his catalogue of Daubigny's etchings, speaks of it as "*peut-être unique*."

This etching was made from a sketch done from nature, and represents the Seine, the island at Neuilly and Mont Valérien. On Verger paper.

84 *Le Lever du Soleil*.

(Henriet No. 61)

Daubigny painted, in 1873, a picture after this beautiful etching.

Proof on India paper, before the name of the printer. From the Giacomelli collection.

"Comme collectionneur.—Il possède la plus belle collection connue d'estampes du XIX^e siècle. C'est un passionné, un délirant, un enragé. Qui n'a pas vu l'œil de Giacomelli regardant une gravure de qualité supérieure n'a rien vu. Quel œil ! Comme il cajole la 'belle épreuve' ! comme il la méduse, la flatte, la dompte, l'aspire, la convainc, la force, à venir prisonnière dans ses cartons. Et c'est la seule manière d'opérer ; car, avec quoi forme-t-on les belles collections, si ce n'est avec les vraies épreuves d'artiste, les *épreuves d'ami* ? Or, ces épreuves-là, elles ne se vendent point, elles se donnent ; il faut savoir les conquérir. Aussi, où trouver les Jacque suprêmes, les Paul Huet inouïs, les Millet uniques, les Daubigny tels que, si on ne les a point vus, l'on ne connaît point Daubigny ?"

Henri Beraldi, *Les Graveurs du XIX^e Siècle*.

85 *The Same*.

Another impression, in the same state, on India paper.

86 *The Same*.

Proof on India paper, with the name of Beillet as printer.

- 87 *Les Bords du Cousin, Effet du Soir.* (Henriet No. 63)
 Proof on India paper, before the name of the printer.
 From the Giacomelli collection.
- 88 *The Same.*
 Proof on India paper, with the name of Delâtre as
 printer. From the Louis Galichon and Gerbeau
 collections.
- 89 *L'Ane à l'Abreuvoir.* (Henriet No. 64)
 An aquatint. Proof on India paper.
- 90 *L'Automne : Souvenir du Morvan.* (Henriet No. 66)
*"Une des plus chatoyantes pièces de l'œuvre de Dau-
 bigny."*—Henriet.
 First state. Of the greatest rarity. From the
 Giacomelli collection.
- 91 *The Same.*
 Second state (of five states), with the name of Dau-
 bigny to the left, but before the name of the printer.
 From the Giacomelli collection.
- 92 *The Same.*
 Proof on India paper, with the name of Delâtre as
 printer.
- 93 *Le Satyre.* (Henriet No. 67)
 A "soft-ground" etching. Proof on India paper.
- 94 *Le Bac : Souvenir des Îles Bezons.* (Henriet No. 68)
 Proof on India paper, with the date 1850 (which was
 effaced later) but before the address of Beillet as
 printer. From the Giacomelli collection.
- 95 *The Same.*
 Proof on India paper, with the name of Delâtre as
 printer. From the Louis Galichon and Gerbeau
 collections.
- 96 *La Pêcherie.* (Henriet No. 69)
*"Pièce très-lumineuse et très-librement traitée dans
 de feuillé des arbres."*—Henriet.
 Proof on India paper, before the name of the prin-
 ter. From the Giacomelli collection.
- 97 *The Same.*
 Proof on India paper, with the name of Beillet as
 printer.
- 98 *The Same.*
 Proof on India paper, with the name of Delâtre as
 printer.

- 99 *Les Cerfs au bord de l'Eau: Souvenir des Îles Bezons.* (Henriet No. 72)
Proof on India paper, before the name of the printer.
From the Giacomelli collection.
- 100 *The Same.*
Proof on India paper, with the name of Beillet as printer.
- 101 *The Same.*
Proof on India paper, with the name of Delâtre as printer.
- 102 *Le Bac de Bezons.* (Henriet No. 74)
Proof on India paper, before the name of the artist or the name of the printer. From the Giacomelli collection.
- 103 *The Same.*
Proof on India paper, with the name of the artist, but before the name of the printer.
- 104 *The Same.*
Proof on India paper, with the name of Beillet as printer.
- 105 *Les Cerfs sous Bois.* (Henriet No. 75)
Proof on India paper, with the first address, that of Delâtre, to the right.
- 106 *Les Vaches au Marais.* (Henriet No. 76)
Proof on India paper, before the name of Beillet as printer.
- 107 *Le Marais aux Cigognes.* (Henriet No. 77)
Daubigny painted, in 1873, a picture after this fine etching.
Proof on India paper, with the name of Beillet as printer.
- 108 *The Same.*
Another proof in the same state. On India paper, not so heavily charged with ink. From the collection of Philippe Burty.
- 109 *Le Printemps.* (Henriet No. 81)
Etched after Daubigny's painting, shown in the Salon of 1857, and now in the Louvre.
First state, before all letters, and before the name of the artist and the date 1857. Rare. From the Giacomelli collection.
- 110 *Soleil Couchant.* (Henriet No. 84)
First state. Proof before letters, on India paper.

- 111 *Le Grand Parc à moutons.* (Henriet No. 86)
"Sujet du tableau du Salon de 1861."—Henriet.
 On Holland paper. With the names of Cadart and Chevalier as publishers.
- 112 *La Vendange : d'après une étude peinte dans le Morvan.* (Henriet No. 107)
 "I keep this etching, and value it, because it is a perfect harmony both in sentiment and in tone, one of the most absolutely harmonious plates I know."
 P. G. Hamerton, *Etching and Etchers*, p. 200.
 Early proof of the rare first state, with the name of the artist and the date 1865 to the left, but before the lower margin of the plate was cleaned. From the Giacomelli collection.
- 113 *The Same.*
 First state. The lower margin of the plate has been cleaned.
- 114 *The Same.*
 Second state. With the names of Cadart and Luquet as publishers.
- 115 *Le Gué.* (Henriet No. 108)
 "The etching is not only a fine one, but one of the finest executed in this century."
 P. G. Hamerton, *Etching and Etchers*, page 200.
 On Holland paper, with the names of Cadart and Luquet as publishers.
- 116 *L'Arbre aux Corbeaux.* (Henriet No. 110)
 Daubigny's etching "*L'Arbre aux Corbeaux*" was his first thought for the painting "*La Neige*" exhibited in the Salon of 1873 and afterwards in the Retrospective exhibition of French art at the Paris Exposition of 1900.
 This picture was also drawn on wood by Ed. Yon, and engraved by Jules Langeval.
 Proof on India paper.
- 117 *Les Bergers.* (Henriet No. 112)
 First state: *eau-forte pure*. Proof on India paper.
- 118 *The Same.*
 Second state (not described by Henriet). The arm of the shepherdess has been changed and the whole effect rendered more brilliant by rebiting and burnishing.
- 119 *Le Pré des graves à Villerville, Calvados.* (Henriet No. 114)
 Proof before letters, on Japan paper.

First state, before all letters, on India paper.

INGRES, JEAN AUGUSTE DOMINIQUE.

Born at Montauban, August 29, 1780. Died in Paris, January 14, 1867. A pupil of David. After living from 1806 to 1820 in Rome, where he studied the works of Raphael with devotion, and from 1820 to 1824 in Florence, he returned to Paris to take rank as one of the greatest artists of his time. As a colorist he is cold and unsympathetic, but as a draughtsman he is perhaps the first of French artists. Some of his portraits are masterpieces in character and in drawing. One etching only is known by him, the portrait of Gabriel Cortois de Pressigny.

121 Gabriel Cortois de Pressigny.

(Delteil No. 1)

The only etching by Ingres, and very rare.

Second (and first finished) state. Proof before letters. "*Très rare.*" Delteil. In the first state, which is of the very greatest rarity, there is less work upon the face, and there is no shading on the two upper edges of the hat, between which lies the index finger of the prelate's left hand.

Gabriel Cortois de Pressigny was born at Dijon December 11, 1749. Died May 2, 1822. He was successively Bishop of St. Malo, Archbishop of Besançon, and French Ambassador at Rome, where Ingres met him and etched his portrait in 1816.

"Cette fière eau-forte que Van Dyck n'eut pas désavouée."
Beraldi.

"Le portrait de l'archeveque de Besançon, Gabriel Cortois de Pressigny, dans lequel il est sans doute aisé de constater certaines traces d'inexpérience dans le maniement de l'outil, est cependant une œuvre exceptionnellement belle. . . . La physionomie du prélat est rendue avec cette précision savante qui est le propre du talent du grand dessinateur: on connaît le crayon tracé par Ingres en face de la nature: . . . dans l'eau-forte on retrouve tous les mérites qui font du dessin une œuvre de premier ordre, une connaissance approfondie de la structure du corps humain et une entente de l'expression individuelle que n'a possédée au même degré aucun portraitiste."

Duplessis.

122 Portrait of Ingres.

Etched by Léopold Flameng after Ingres' portrait of himself, painted in 1804.

Very early proof with an original dry-point sketch—a windmill in Holland—by Flameng in the lower portion of the plate. The plate was afterwards cut.

HUET, PAUL.

Born in Paris, October 5, 1804. Died there January 9, 1869. Pupil of Paul Guérin and of Gros. In 1831 he became the founder of a new school of romantic landscape painting in which he was the precursor of Théodore Rousseau and of Jules Dupré. He frequently visited Italy and Holland and his influence was great upon his many pupils.

"Paysagiste fin et délicat, a produit des eaux-fortes et des lithographies absolument *hors pair*."

Gustave Bourcard.

Huet's etchings are never signed, but in the lower corner of each plate, and usually touching the border line, his name, enclosed in a little rectangle, with rounded corners, is stamped upon the fine proofs.

123 Le Héron.

(Beraldi No. 59)

This, as are all the following etchings by Huet, is a proof before letters, on India paper and bears Huet's stamp.

"On met aujourd'hui, et c'est justice, les six eaux-fortes publiées en cahier (celles qu'on appelle *Le Héron*, *L'Inondation*, *La Maison du garde*, *Les deux chaumières*, *Le Braconnier*, *Le Pont en Auvergne*) sur le même ligne que les belles eaux-fortes de Seymour Haden. Et ces pièces ont paru en 1835!"

Henri Beraldi.

124 L'Inondation : Souvenir de l'île Seguin.

(Beraldi No. 60)

125 La Maison de Garde.

(Beraldi No. 61)

126 Les Deux Chaumières.

(Beraldi No. 62)

127 Le Braconnier.

(Beraldi No. 63)

128 Un Pont en Auvergne.

(Beraldi No. 64)

Writing of this series M. Gustave Planche in his article *École française au Salon de 1834* says: "Elles rivalisent de transparence et de légèreté, de grandeur et de souplesse avec les meilleurs ouvrages de l'école flamande." *Revue des Deux Mondes* (April 1, 1834).

129 Vue générale de Rouen.

(Beraldi No. 71)

130 L'Entrée de Fôret.

(Beraldi No. 74)

Early proof. Pure etching before the addition of the roulette work. Rare. From the collection of Philippe Burty.

131 The Same.

Proof before letters, on India paper, bearing Huet's stamp.

132 *Vue de Spolète.*

(Beraldi No. 75)

133 *Ruisseau de Saint-Pierre près Pierrefonds.*

(Beraldi No. 77)

134 *Vieilles Maisons sur l'ancien port de Honfleur.*

(Beraldi No. 84)

135 *Le Crépuscule* (Original lithograph). (Beraldi No. 7)

From the collection of Frédéric Masson.

ISABEY, EUGÈNE.

Born in Paris, July 22, 1804. Died in Paris, April 26, 1886. Son of Jean Baptiste Isabey.

"Il a traité la lithographie avec un charme merveilleux. Si Bonington n'avait pas fait son Gros Horloge, Isabey serait lithographe sans rival. Ses marines sont hors ligne, et donnent une note toute spéciale."

Henri Beraldi.

136 *Near Dieppe — Low Tide.*

(Original lithograph)

BODMER, KARL.

Born at Zurich in 1809. In 1832 he accompanied the Prussian traveler and naturalist, Maximilian Prince of Neuwied, to North America, as draughtsman to the expedition. For two years Bodmer lived among the Indians as one of themselves. Upon his return to Europe in 1834 he published the artistic results of his travels.

"Bodmer est le peintre de la forêt et de ses hôtes, sangliers, renards, loups, cerfs, chevreuils, oiseaux; sur ce thème unique, il a peint et gravé des variations magistrales, car il voit la nature grande et belle."

Henri Beraldi.

137 *Canards.*

138 *Le Paon perché.*

Trial proof, before the sky, which has been drawn in crayon by the artist upon this proof.

139 *The Same.*

The finished plate.

140 *Soir: Fleurs et Papillons.*

Early proof, before the margins of the plate were cleaned, and before the plate was reduced in size.

141 *In the Allegheny Mountains.*

142 *Vanneaux.*

143 Canards Sauvages.

144 Canards.

ALLEMAND, LOUIS HECTOR

Born at Lyons, August 5, 1809. As an etcher he was self-taught. His etchings were printed in very small numbers, for his friends only, and were never offered for sale.

“Œuvre de peintre-graveur très intéressant. Malheureusement les pittoresques eaux-fortes d'Allemand sont si rares qu'il est presque impossible de se les procurer.”

Henri Beraldi.

145 Landscape with a man fishing.

Proof on Japan paper, from the Gerbeau collection.

CALAME, ALEXANDRE.

Born at Vevay, on the Lake of Geneva, May 28, 1810. Died at Mentone, March 17, 1864.

“Calame was an accomplished draughtsman in the interpretation of landscape, and in depicting the majestic scenery of his own country he is absolutely without a rival. . . . It is not, however, in works of this kind that one must look for the real Calame, but in his more finished things; in those where he sought to express nature in her true values, with all her subtle differences of light and shade, with all her beautiful cloud effects, her delicate harmonies, and her various changes of mood. Here and only here is Calame truly great, and, like all the best landscape draughtsmen, he is great not because of his technique alone, but because of the spirit that animates his work, because of his intense love for nature and the poetry with which she inspires him.”

Atherton Curtis,

Some Masters of Lithography.

146 A Mountain Stream. (Original lithograph)

147 Landscape with a Bittern. (Original lithograph)

148 Landscape with a big tree. (Original lithograph)

149 Landscape with ruins in the foreground.
(Original lithograph)

150 The Lake—Evening. (Original lithograph)

APPIAN, ADOLPHE.

Born at Lyons in 1819. A pupil of Corot and of Daubigny.

“My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his

qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained, never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape. The lightness, or the apparent lightness, of his hand is such that the wonder is how the point can remove the ground sufficiently to ensure regularity of biting; were he sketching with a silver point on unglazed porcelain the touch could hardly be more aërial. Although in etching a real equality of pressure is an unfortunate necessity, the proof ought to produce the illusion that the etcher has played *piano* or *forte* just as he pleased, and in the best of Appian's etchings this illusion is complete. Another good quality in his work is that each plate, however large or however small it may be, is conceived from the first as a whole, and the first conception is never departed from for the disproportionate realisation of some obtrusive detail. It would be easy to criticise little bits of his work by taking them separately, easy to say that he does not draw a leaf or a blade of grass, a kind of criticism the more specious that it affects to proceed from a superior accuracy of knowledge; but the answer is that Appian sees always in masses, and gives quite as much detail as is consistent with the preservation of the mass. His drawing of branches and sprays, for example, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig. So truly does he interpret the character of trees, especially of denuded trees in late autumn, with a few leaves lingering here and there, that in nature they remind me more frequently of Appian than of any other landscape-painter. Anybody whose eye is accurate may in course of time draw branches and sprays with a photographic truth in detail, accompanied by that tightness and hardness of execution which are so common in the works of the younger English painters; and it is not very difficult, on the other hand, to get masses tolerably right in tone when drawing is altogether abandoned; but rare indeed is the good taste which can suggest a beautiful detail exactly where it is needed, without ever making it too obtrusive or too conspicuous. It would be an injustice to limit this praise to Appian's execution of trees, though it is here that the elegance of his taste is most evident. He is fond of rocks and stones, and makes them substantial

enough (in his pictures the rock-texture is always as good as it can be), but nobody can make a rock elegant. The finest of all Appian's qualities, however, is a certain poetry of sentiment which pervades his subjects, especially his river-subjects under evening light. In these he becomes truly the artist-poet, and, as there is a perfect harmony between the dreamy sentiment and the effortless execution, the effect of the work is marred by no harsh accent."

P. G. Hamerton.

Etching and Etchers, pp. 202-203.

151 *Le Champ de Blé.*

Early proof, before the sketches in the margins were effaced.

152 *Avant la Pluie.*

153 *Cabanes de Pêcheurs sur les Côtes d'Italie.*

154 *Port de San Remo.*

155 *Retour de la pêche à Collioure.*

Early proof, before the plate was cut. Signed artist's proof on Holland paper.

156 *The Same.*

The plate reduced in size.

157 *Souvenir.*

"Easily recognized by a windmill in the middle. To the right of this there is a sailing-boat, to the left another windmill. On a rocky bank to the right is a building with a low tower, like a remnant of feudal times. All this material is reflected in calm water. . . . The sky is shaded in fine taste . . . the effect is good."

P. G. Hamerton, *Etching and Etchers*, p. 205.

158 *Rue du Village d'Artemare, Ain.*

159 *Un Soir, bords du Rhône.*

160 *Une Mare environs de Crey.*

161 *Source de l'Albarine.*

"This is one of the most masterly of Appian's etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist's pictures. The sky and distance are delightful in quality; the distance has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn."

P. G. Hamerton, *Etching and Etchers*, p. 204.

Early proof, before the plate was cut.

162 The Same.

The plate reduced in size.

163 Un Soir d'Automne environs de Rossillon.

164 Flottille de Barques Normandes.

165 Le Village de Chanaz, Savoie.

166 Une Moria à Bordiquier.

167 Canal aux Martigues.

168 Une Mare.

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so."

P. G. Hamerton, *Etching and Etchers*, p. 206.

169 Vue du Port de X.

170 Le Pont des Rochers à Nantua ("A Rocky River Bed").

"This is a very fine study of rocks. . . . The figure and net are beautifully introduced."

P. G. Hamerton, *Etching and Etchers*, p. 204.

Early proof, before the plate was cut.

171 The Same.

The plate reduced in size. Signed artist's proof on India paper.

172 L'Étang de Frignon.

173 Chemin des Roches.

174 The Village by the Water Side.

Signed remarque proof on Japan paper. The third proof printed.

175 The Pool.

176 A Country Road.

177 The Road to the Village.

178 Near San Remo.

179 A Summer Day.

180 Autumn.

181 A Mediterranean Port.

182 Fishermen: Evening.

HERVIER, ADOLPHE.

Born in Paris in 1821. Died there in February, 1879.

“Un artiste délicieux qui n'est encore à l'heure présente connu que d'un nombre infime de délicats, à peine si on le collectionne ! et Dieu sait cependant les petites merveilles qu'il a enfantées ; ses lithographies surtout comptent des chefs-d'œuvres.”

Gustave Bourcard.

183 Église de Village.

184 Mendiants.

MICHELIN, JULES.

The pupil of Roqueplan. Died in 1870.

“Il prend place dans la nombreuse phalange des peintres contemporains qui ont gravé avec talent le paysage à l'eau-forte.”

Henri Beraldi.

185 Le Pont de Bois, près Vichy. (Beraldi No. 3)

Before the title, but with the No. 3 and with the name of Delâtre as printer.

186 Contre-allée dans le parc de St. Cloud, 1861.

(Beraldi No. 4)

Early proof. In the handwriting of the artist “*une des 4 épreuves d'essai-Michelin.*” Before the title or number.

187 Chataigneraie à Royat. (Beraldi No. 4a)

Before the title or number.

“*Jolie pièce.*” — Beraldi.

188 Troncs d'Arbres à Croissy. (Beraldi No. 11)

On Japan paper before the title.

189 Rivière d'Yères. (Beraldi No. 22)

In the handwriting of the artist “*La Rivière d'Yères à Montgeron. 26 mai 1852-5 Épreuves.*” Also signed, in pencil, *Michelin.*

Before the title or number.

190 Les Saules. (Beraldi No. 24)

First state. On Holland paper. In the handwriting of the artist. “*Les Saules. 1er État. Michelin.*”

191 Souvenir du Bas-Bréau. (Beraldi No. 33)

Before the title or number.

192 *Soir Triste.*

Not described by Beraldi. In the handwriting of the artist "*Soir triste pour les poesies d'Edmond Roche.*" Before the title or number.

193 *The Same.*

On plate paper, before the title.

MAXIME LALANNE.

Born at Bordeaux in 1827. Died in 1886.

"Maxime Lalanne is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the Order of Christ, it was expressly in recognition of the value of his etchings; but the King of Portugal is an etcher himself, and knows good work when he sees it.

"No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater power, of more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now.

"He is also essentially a *true* etcher; he knows the use of the free line, and boldly employs it on due occasion. No one can doubt, on looking at any plate by Lalanne, that he is a master of his craft."

P. G. Hamerton,

Etching and Etchers, p. 177.

"To my mind, at least, Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape, has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not.

"Lalanne probably acquired his refinement of handling in the production of his innumerable delicate etchings. . . . His etching of Richmond and the Thames, which appeared in the *Portfolio*, is the most exquisite example of his work I have seen in any English periodical."

Joseph Pennell,

From Pen Drawing and Pen Draughtsmen, pp. 92-93.

194 *Rue des Marmousets.*

(Beraldi No. 1)

Proof on India paper.

"A capital bit of street-sketching. In this street dwelt of old a pastry-cook, who, with the help of his neighbour the barber, murdered a man in the pastry-cook's house and made pies of him, which were highly appreciated by the public.

"In M. Lalanne's etching the lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident in wall or window is made the most of."

P. G. Hamerton, *Etching and Etchers*, p. 178.

"C'est de tems immémorial, que le bruit a couru qu'il y avoit en la Cité de Paris, rue des Marmousets, un patissier meurtrier, lequel ayant occis en sa maison un homme, aydé à ce par un sien voisin barbier, faignant raser la barbe: de la chair d'icelui faisait des pasteux qui se trouvoient meilleurs que les aultres, d'autant que la chair de l'homme est plus délicate, à cause de la nourriture, que celle des aultres animaux."

P. Jacques du Breul, *Le Théâtre des Antiquités de Paris* (1612).

195 Démolitions pour le Percement de la Rue des Écoles.

(Beraldi No. 5)

"To the left is a delicate, light spire, probably that of the Sainte-Chapelle, seen through the haze.

"This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground."

P. G. Hamerton, *Etchings and Etchers*, p. 179.

Trial proof, before the entire foreground was shaded, and before much additional work to the left.

196 The Same.

With the address of Cadart and Luquet as publishers. Signed, to the left, *Maxime Lalanne*.

197 Aux Environs de Paris.

(Beraldi No. 6)

"The foliage is very graceful and elegant, but the excessive love of waved lines in spray-drawing has led to some want of woody quality. It is the garden of one of those delightful habitations where the dainty taste of the Parisian architect has exercised itself in the free country, and where a rich man who is æsthetic enough to know the value of a beautiful dwelling may enjoy the possession of it in peace."

P. G. Hamerton, *Etching and Etchers*, p. 180.

Proof on India paper.

198 The Same.

On Holland paper, with the address of Cadart as publisher.

199 Vue prise du Pont Saint-Michel (Le Pont Neuf et le Louvre.)

(Beraldi No. 8)

"One of the most charming scenes which the improvements in Paris have opened out to us, and the most beautiful etching hitherto published by the French Club. The majestic domes of the new Louvre rise in their strange, accidental, unaccountable way above the long line of the great palaces of royalty and art; the Pont Neuf is just under them, all in shadow except its picturesque projections that catch the sunshine, and its graceful curve to the right, where it joins the brilliant quay. Soft reflections from the noble bridge fall undisturbed amongst the resting barges; and groups of trees whose artistic value the Parisian edile knows so well, stand by the noble river, having no more fear of the axe than if they sunned themselves on the loneliest shore of all her hundred leagues."

P. G. Hamerton, *Etching and Etchers*, p. 180.

Proof on Japanese paper.

- 200 **Bordeaux, Effet de Neige.** (Beraldi No. 50)
Proof on Holland paper.
- 201 **Beuzeval.** (Beraldi No. 52)
"Point de départ de Guillaume de Normandie allant à la conquête de l'Angleterre. 1066."
Maxime Lalanne.
Proof on Japan paper. From the Lalanne collection.
- 202 **The Same.**
Proof on Holland paper.
- 203 **Bords de la Tamise.** (Beraldi No. 56)
"Jolie petite pièce dans le goût de Seymour Haden."
Beraldi.
Proof on Japan paper.
- 204 **Richmond.** (Beraldi No. 57)
"Une des plus jolies planches de Lalanne."
Beraldi.
Proof on Japan paper.
- 205 **The Same.**
Proof on Holland paper.
- 206 **Plage des Vaches Noires, Villers.** (Beraldi No. 65)
Proof on Holland paper.
- 207 **Près Houlgate.** (Beraldi No. 66)
Proof on Holland paper.
- 208 **Plage d'Houlgate, Calvados.** (Beraldi No. 67)
Proof on Holland paper.
- 209 **Vue prise du port de Dives.** (Beraldi No. 69)
Proof on Japan paper.
- 210 **The Same.**
Proof on Holland paper.
- 211 **Le Canal à Pont-Sainte-Maxence.** (Beraldi No. 88)
Proof on India paper.
- 212 **Bordeaux, Quai des Chartrons.** (Beraldi No. 96)
Proof on Japan paper.
- 213 **A Zaandam.** (Beraldi No. 101)
"Croquis d'après nature pris non loin de la cabane du Czar Pierre le Grand qui vint en 1696, incognito, sous le nom de Pierre Mikhoïlof, étudier la construction maritime."
Maxime Lalanne.
Proof before the inscription beneath. From the Lalanne collection.

214 The Same.

Proof on Holland paper, with the inscription beneath.

215 A Anvers: Le Haag à Amsterdam. (Beraldi No. 102)

Two etchings on one plate.

Proof on Holland paper. From the Lalanne collection.

216 Le Haag — Poids de la Ville d'Amsterdam.

(Beraldi No. 104)

Proof on Holland paper.

217 Rouen.

(Beraldi No. 121)

Proof on Holland paper. From the Lalanne collection.

218 Nogent.

(Not described by Beraldi)

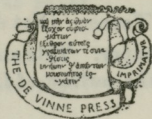
Proof on Holland paper.

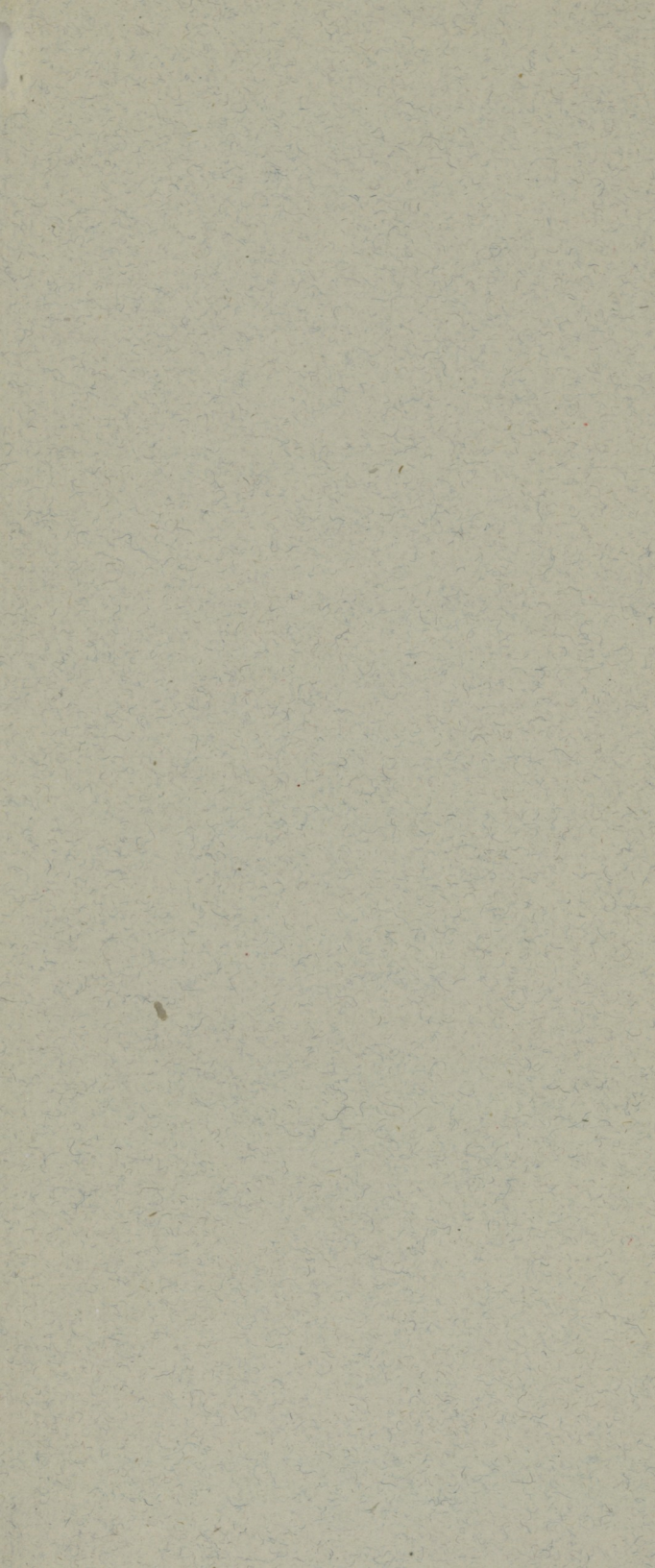
219 Landscape with a Tower. (Not described by Beraldi)

Proof on India paper. This and the following etching are among the earliest of Lalanne's works.

220 Landscape with a River. (Not described by Beraldi)

On Holland paper. One of the earliest of Lalanne's etchings. In the handwriting of the artist "*Mes premières eaux-fortes.*"





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